

Featuring: Sugar * Nation of →



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Ulysses * Housemartins & MORE

Static

* a product of the AM vibe *

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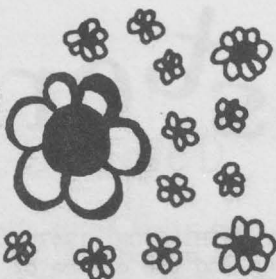
- THANKS
guys!

EDITED BY : AIMEE COOPER (WHO DID OTHER
STUFF, TOO).

the fabulous WMWC officers:

danabradley	: station manager
damien haussling	: program director
kent romska	: business director
chris orange	: technical director
whitney hall	: music director
heather cunningham	: ass't program director
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michael margolis	: ass't technical director

editor's message



IT SEEMS WE HAVE ANOTHER ISSUE OF STATIC ON OUR HANDS. FRANKLY, I'M EXCITED ABOUT IT. HERE AT STATIC WE'RE IN THE BUSINESS OF LETTING OUR D.J.'S EXPRESS THEIR OPINIONS; GET INTO PRINT. NOVEMBER IS WMWC'S BIRTHDAY MONTH, SO WE THOUGHT IT ONLY APPROPRIATE TO GIVE YOU ALL A LITTLE BIT OF HISTORY. AS YOU READ IT, I HOPE YOU'LL SEE HOW FAR WMWC HAS COME SINCE ITS "MIKE CLUB DAYS." THEN AGAIN, YOU'LL ALSO SEE HOW FAR WE HAVEN'T COME. I SPEAK OF THE FACT THAT WE'VE BEEN ON CARRIER CURRENT SINCE 1947. STILL, WE DO NOW BROADCAST CONSIDERABLY MORE THAN 3 HOURS A DAY.

I'D LIKE TO THANK OUR NEWS DIRECTOR, KATHERINE MCGILL FOR WRITING ABOUT THE STATION'S HISTORY AND ABOUT HER INTERVIEWS WITH PUNK ROCK ICON, BOB MOULD. GRACIAS TO NATHAN BORCHELT, WHO TURNED OUT ANOTHER SET OF FINE ARTICLES. MERCY BEAUCOUP TO MARK FRITZEL AND JAMIE WASSERMAN, I HOPE WE'LL HEAR MORE FROM YOU NEXT SEMESTER. THAT GOES FOR ALL OF YOU! WRITE FOR STATIC! FREE YOUR MIND!

WITH FUNKY EMOTIONS - *Aimee V. Cooper*

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history of WMWC

MARY WASHINGTON, 1947. Virginia Hall housed both sophomores and the office of the Dean of Students. The Home Economics Club catered most on-campus functions, and bobby socks with penny loafers or saddle shoes were all the rage. That same year, the Mike Club brought WMWC to residential students for the first time. The station began as a supplement to a radio broadcasting course the college then offered. Operation got only three hours a day, WMWC broadcasted a selection of classical and popular music, interviews with students and faculty and skits. On air personalities were allowed virtually free reign with their 15 minute time slots. At the time, the station was located in Du Pont Hall, and the "ON-AIR" sign is still visible on the second floor of that building. In the late 1950's, WMWC moved to the current location of the publications office in Lee Hall.

Fast-forward 32 years. After a year of inactivity, the MWC chapter of the National Organization for the Reform of Marijuana Laws pursued its Rehabilitation program in Fall 1978 (as NORML's officers wrote in that year's Battlefield). On November 19, 1978, Jeannie Weller, a senior residing in Framar, lead a group of Westmoreland upperclassmen in resurrecting another defunct school institution: WMWC. Weller became the first station manager of the new WMWC. This time the station broadcasted a full schedule and was separate from any academic department.

Jenifer Blair, now Associate Dean of Admissions and Financial Aid, was one of the disc jockeys in the 1978 schedule. Student DJs had to undergo rigorous training before even being selected for the line-up. For over two months, students interested in working with WMWC rehearsed in the language lab while an officer listened in. The future DJs were also allowed practice time at the station to learn how to work the mixing board, turntable, and reel-to-reel machine. Students were tested on their skills with the equipment. Blair says, "I remember going to take my test one Sunday morning. And literally, they gave you a whole series of things you had to do within a 15 minute time frame -- reading the news, starting a song with your finger on the album so it would start just like that [claps hands]. It was a Beatles song."

WMWC HISTORY, CONTINUED

As with the current format, DJs chose their own style of music for each show. Blair, who hosted an oldies show on Friday nights for four years, says, "There were a lot of different types of programming. And we had times where people thought we should be more one way or the other. We'd try to just stay in the middle and do a lot of different things."

Another continuing tradition at WMWC is the desire to convert to an FM radio frequency. The station has remained on carrier current -- a system by which transmissions are carried over phone lines into the campus' dormitories -- since it began in 1947. According to Blair, "The minute we were on AM carrier current, there was a move to go FM. Looking realistically, I would want to make the system as it is the best it is and when go a step up to FM." She feels that commitment and dedication on the part of the station's management are the keys to successful FM conversion.

Blair is enthusiastic about working with WMWC in the future, and she has many ideas which may help improve the station as a whole. She admits, however, that some of her ideas may have been fostered by hindsight. She says, 'I have the advantage of having been a student here and graduating and being out ten years. So I can look back and say 'Why didn't we do this?' or 'Why didn't we do that?' or 'Why didn't we try this?' I love my experience here, and there are a lot of things I would not want to change. I can't go back and change how we started. But if I can give [WMWC's officers] some food for thought, or ways [they] can improve upon what we started with so they are making a progression, then by all means, I want to do that."

by: KATHERINE MCGILL,
WMWC NEWS DIRECTOR.

WMWC
540 AM

WMWC 540 AM
*playing the music
you want to hear*

HAPPY BIRTHDAY
WMWC: 11/19/92

WMWC **540 AM** 5

EPMD

MARK
FRITZEL

E.P.M.D. IS A GROUP THAT HAS EVOLVED! THEIR HIP HOP USED TO BE OLD SCHOOL, BUT NOW THEY'VE GOT THEIR OWN SCHOOL. JOINING NEW COMERS: DAS EFX ON "CUMMIN' AT 'CHA"; REDMAN AND K-SOLO ON "HEAD BANGER" AND KICKIN' SOME OF THE HARSHTEST LOOPS ON THE REST OF THE TRACKS; E.P.M.D. IS HEADING OUT IN THEIR OWN NEW MUSICAL DIRECTION IN HIP HOP MUSIC.

DAS EFX, K-SOLO, AND REDMAN OFFER THEIR OWN NEW STYLES TO E.P.M.D.'S EXPERIENCE. MIXED WITH REFRESHING SAMPLES, THE RESULT IS SOME OF THE DOREST NEW SOUNDS OF EARLY 90'S RAP.

TRACKS LIKE "CHILL," "BOON DOX" OFFER STRONG SUPPORT TO THE SINGLES "CROSSOVER," "CAN'T HAVE NUTHIN' BUT THE MUSIC" AND "HEAD BANGER." THESE SINGLES HAVE BEEN ROCKIN' CLUBS, DANCES, CONCERTS, PARTIES AND RADIO STATIONS SINCE THIS SUMMER.

EVEN NICKI HUTNICK, WHO ISN'T MWC'S BIGGEST RAP FAN, COULDN'T HELP BUT HIT "REWIND" TO HEAR THE SONG "CROSSOVER" AGAIN AND AGAIN!

SO TAKE A LISTEN TO E.P.M.D.'S LATEST, BUSINESS NEVER PERSONAL AND _____.

YOU DECIDE.

Sugar

an interview.

KATHERINE MCGILL

"I've toured and toured and toured, and the difference is now people show up," says Bob Mould, former guitarist for the legendary Minneapolis band, Husker Du. Mould sits in the cramped dressing room of a Washington D.C. nightclub, discussing his new creation, Sugar. Mould and his bandmates, bassist and co-vocalist David Barbe and drummer Malcolm Travis share their thoughts on their first album, major labels, and the state of the current music scene.

After nearly a decade with Husker Du and a brief turn as a solo artist, Mould wanted a collaborative effort, which he achieved with Sugar's Rykodisc debut, **Copper Blue**. He cites a lack of communication as a primary reason for Husker Du's breakup. Though he wishes his former band members well, he does not keep in touch with them. Sugar, on the other hand, came about through an organic desire on Mould's part to work with Travis and Barbe. Travis, the former drummer with the Zulus, first met Mould when he produced the Zulu's **Down on the Floor** album several years ago. Mould says in the band's bio, "I knew he was a great drummer. And I knew it was just a matter of time before they broke up. David [formerly in Mercyland] was an acquaintance from Athens and I enjoyed his presence. Malcolm and David had never met before the rehearsals and it just clicked immediately. I knew they had the musical taste and the personal qualities of the things I wanted to do."

While Mould wrote all the songs on **Copper Blue**, in concert, Sugar performs songs which Barbe has brought into the band. But, as Mould told Spin magazine earlier this year, "Being realistic, we're not gonna pull a Tin Machines where everybody has to be totally equal right away." According to Mould, however, we worked hard together as a band with **Copper Blue**. David had a lot of songs he brought to the band -- you'll see tonight. It shows a lot on the record. I hope it shows in performance." Several of Barbe's songs are featured on Sugar's second Rykodisc album, **Beater**, which has already been recorded and is due for release next spring.

Sugar signed with the independent label Rykodisc largely due to Mould's distaste for major labels. He claims Virgin Records did not work to promote his two solo albums, 1989's **Workbook**, and 1990's **Black sheets of Rain**. He says that despite lack of promotion those

* Continued on the next page ...

SUGAR... CONTINUED...

albums sold better than his efforts with Husker Du. The members of Sugar admire the attitude of bands like Fugazi who prefer to retain their autonomy with smaller labels rather than having to contend with the bureaucracy of a major. Mould does not feel the need to achieve the sort of fame which Pearl Jam and Nirvana have seen in the past year. He does, however, see one benefit to such popularity, "If we sold four million, we might have enough to buy Ryko. Then we can do whatever we want."

The members of Sugar feel that breathing space for all involved is essential for the continuity and growth of the band, and they have scheduled their current tour to reflect that belief. Sugar has a relatively light calendar, often playing only three to four nights of the week, with short vacations between sections of the tour. As Barbe said, "We like each other and we'd like to keep it this way." Mould adds, "The tours are always fun for us. You see the bands that tour for eight to ten months -- I doubt they hang around each other much."

One of the bands Mould refers to is Pearl Jam, who he cites as an example of how little major labels actually care about the well-being of their artists. Alluding to the bands nearly yearlong tour, he says Pearl Jam's record company, Sony, is more concerned about their album's sales than the health of their band members. Mould says, "I think the business builds people up to do this. The shelf life of a really hot artist is about 12 to 18 months." Rather than working with a band to ensure long term success, Mould says the attitude at many major labels is "Let's find the new Nirvana or the next million seller." In a band with a rough touring schedule, he says, "You're sacrificing for that extra bit of success."

Speaking of Pearl Jam, Sugar has little faith in the promoters of this summer's Lollapalooza tour. "I think it's a really cool thing," Mould says, "But I just don't know what I think of paying 30 dollars to get in and [then] find you have to pay five dollars for a Coke." You may not see Sugar participating in a WHFS festival in the near future because, as Mould says, "I don't want to give exclusives to anybody." In fact, if current trends continue, WHFS may soon not want Sugar at one of this festivals. Mould, not too unhappily, says, "You know where we have been getting played is on Top 40, which I think is much cooler."

THE HOUSEMARTINS

jamie wasserman

If you like Morrissey, you'll like the Beautiful South. And if you like the Beautiful South, you'll love the Housemartins, the group that from which the Beautiful South originated. This ultra-quirky group belts out sweet tunes that will have you humming and tapping along before you know it.

old fans of the Housemartins and anyone interested in getting a real taste of the beauty of this group will want to check out a recently available import album, appropriately called, **Now That's What I Call Quite Good**. This album consists of 10 previously unreleased tracks and 14 previously available tracks for their two previous albums, **London O**, **Hull 4** and **The People Who Grinned Themselves To Death**. The unreleased tracks include b-sides, alternate studio cuts, Peel sessions, and pre-Housemartins cuts. Included in this group is "I Smell Winter," "Everyday's the Same," "Drop Down Dead," and "Hopelessly Devoted to Them." These are four tremendous singles that capture the Housemartins at the height of their powers. The rest of the tracks are thoroughly listenable, featuring some beautiful ballads, accapellas and catchy tunes.

The album sells for \$22.99 at CD Jungle but is well worth it, considering it is a double album length running time (nearly 80 minutes!). This album is truly a must for Housemartins fans and a great start for those interested in music the way it was meant to be played: simple but deep, catchy but rhythmic, and totally enjoyable.

where'd you that
get **FUNK** from?

Aimee Cooper

WITH RAP'S INCREASING POPULARITY, THE ART OF SAMPLING HAS BECOME MORE AND MORE SOPHISTICATED. IN AN INTERVIEW, ONE OF THE MEMBERS OF DE LA SOUL CLAIMED THAT THEY'D LIKE TO HAVE A T.V. GAME SHOW WHERE DEDICATED MUSIC FANS WOULD HAVE TO NAME THE SONG AND ARTIST BEING SAMPLED IN A HIP HOP SONG. THE BEAUTY OF SAMPLING IS THAT SOMETIMES YOU CAN RECOGNIZE THE SAMPLE RIGHT AWAY, AND OTHER TIMES YOU'RE LEFT WONDERING. DON'T YOU EVER WANT TO KNOW THE BANDS AND THE MUSIC BEHIND THE SAMPLES. VAST WORLDS OF MUSICAL KNOWLEDGE AWAIT YOU, IF YOU ONLY KNEW WHERE TO TURN.

(CONTINUED NEXT PAGE)

PARLIAMENT/FUNKADELIC (ALONG WITH THE 8TH WONDER OF THE WORLD, THE GODFATHER OF SOUL, THE HARDEST WORKING MAN IN SHOW BUSINESS, JAMES BROWN -- BUT I'LL SAVE JAMES FOR ANOTHER ARTICLE) IS ONE OF THE MOST FREQUENTLY SAMPLED BANDS. HERE'S A SHORT LIST OF HIP HOP TUNES WHICH UTILIZE P-FUNK SONGS:

M.C. HAMMER: "TURN THIS MOTHER OUT"
(samples Parliament's "Tear the Roof off the Sucker")

FLAVOR FLAV: "GETT OFF MY BACK"
(samples same as above)

DIGITALUNDERGROUND: - just about everything on their album, **SONS OF THE P.**

DE LA SOUL: "MILLIE PULLED A PISTOL ON SANTA"
(samples Funkadelic's "Mommy what is a funkadelic" and Parliament's "I'll stay.")

JUNGLE BROTHERS: "JIMBROWSKI"
(samples Funkadelic's "Good Ole Music")

A TRIBE CALLED QUEST: "HAM-N-EGGS"
(samples Funkadelic's "Nappy Dought.")

CYPRESS HILL: "PSYCHO BETABUCKDOWN"
(samples Parliament's "Aqua Boogie (a psychoalphanumeric betabioaquadolop))

MIND YOU, THIS IS JUST A SHORT LIST THAT I'M WRITING OFF THE TOP OF MY HEAD. MANY, MANY OTHER BANDS DIG P-FUNK, TOO; AND IT SHOWS.

PARLIAMENT AND FUNKADELIC ARE TWO BANDS OF THE 1970'S, CREATIVELY LEAD BY GEORGE CLINTON. THE TWO GROUPS ARE COLLECTIVE CALLED P-FUNK, BECAUSE THEY SWAPPED MUSICIANS SO OFTEN THAT NO ONE KNEW WHO WAS IN WHAT BAND. PARLIAMENT'S STYLE IS MORE FUNKY, LARGE DANCE SOUND. FUNKADELIC'S STYLE RANGES FROM HARD-ROCK TO ACID PSYCHEDELIC FUNK BLUES. YOU JUST CAN'T PEG IT, BUT YOU'LL RECOGNIZE IT WHEN YOU HEAR IT. CAN YOU GET TO THAT?

RECOMMENDED ALBUMS: PARLIAMENT: MOTHERSHIP CONNELTION, FUNKENTELECHY VS. THE PLACEBO SYNDROME, CHOCOLATE CITY, MOTOR BOOTY AFFAIR. FUNKADELIC: FUNKADELIC, AMERICA EATS ITS YOUNG, LET'S TAKE IT TO THE STAGE, FREE YOUR MIND AND YOUR ASS WILL FOLLOW, MAGGOT BRAIN, COSMIC SLOP.

'Neo Metro' conscious, cool, & creamy!

AIMEE COOPER

The hardest working women in the d.c. underground have been at it again. Jenny Toomey and Kristen Thompson, along with the rest of the gang at Simple Machines records, have released their newest project: **Neapolitan Metropolitan**, featuring 12 bands from three cities on three 7 inch e.p.'s. That's 4 bands from Richmond, 4 from Washington, DC, and 4 from Baltimore. The big attractions are: from DC: Lilys, Bratmobile, Late, and Whorl, from Baltimore: Tear Jerks, Candy Machine, Slack, and False Face Society, from Richmond: Breadwinner, Coral, Burma Jam and Fudge.

A lot can be said for Simple Machines Records. The low prices of their products, their social activism, and their positive solicitation of new listeners are a rarity in the music industry. I admire the fact that they have created their own label, their own following, and their own mission. It fills a void in underground rock, erasing a bit of the cynicism and self indulgence that pervades much of the industry and much more of the underground. It must be noted, with a sigh, that some of their projects tend to have a frivolous air to them. Occasionally, their exuberance gets the best of them, and you start to wonder, "Can Simple Machines deliver more than goofy hippie-core grunge pop? Is this label for real?" **Neo Metro**, escapes this criticism, because the music is good, the concept is interesting, and the work as a whole maintains conceptual unity throughout. It's definitely worth \$9.99 of your money.

But **Neapolitan Metropolitan** is not merely a venture into the novelty of the underground. Enclosed within the box's literature is information about three organizations which have a positive affect on their metropolitan communities: Ben and Jerry's, Washington Innercity Self Help, and Alexandria Tenants Support Committee. This compilation is true to Toomey's and Thompson's Positive Force roots, informative and socially conscious, without being too pious or didactic. It's a creamy introduction into some sweet new bands, with a scoop of activism on top. Hurry up and get a scoop before its gone!

TWIN PEAKS A MUSIC REVIEW

David Lynch understands the power of music. In his most recent film, **Twin Peaks: Fire Walk With Me**, a prequel to the popular cult television show, there is a scene in which the infamous Laura Palmer and her friend Donna venture into club. There the music is powerful and painfully loud, so loud, in fact, that Lynch uses subtitles to make the actors lines clear.

The television show has a feel about it that was nothing like anything on the set, and part of that unmistakably familiar mood was due to the music that ran through the scenes like an electric current. After the second season, David Lynch and the shows music composer, Angelo Badalamenti, produced and released a collection of tunes that were featured on the program. Some of the better cuts on it are "The Dance of the Dream Man," "Theme From Twin Peaks," and the lyrical "Into the Night." Although redundant at times, the audio of the series captured the strange mood of the show and also added a mystique that provided dimension and spotlighted the music separately from the program.

Lynch's and Badalamenti's latest venture into the audio realm has proven to be one again successful. The soundtrack for **Twin Peaks: Fire Walk With Me** conveys the theme and atmosphere of the film, as any good soundtrack should, but it also has something that draws the listener back long after the movie was seen. Songs like the melodious and mellow yet eerie "Theme from Twin Peaks -- Fire Walk With Me" and "The Pin Float" to the raging cuts like "A Real Indication" and "The Black Dog Runs at Night" (the last two credited to Though Gang with lyrics by Badalamenti himself) convey in their unique, jazzy style the feeling that the viewer is left with after viewing the film itself, taking you back once again to that strangely familiar town somewhere in Washington state near the Canadian border.

by:
NATHAN BORCHELT

THE NATION OF ULYSSES

THE LATEST INSTALLMENT OF REVOLUTION HAS COME. ITS LEADERS ARE THE NATION OF ULYSSES, AND THEIR SECOND ATTACK ON THE RECEIVED PIETIES OF AMERICA IS ITS SECOND SONIC EXPLOSION "PLAYS PRETTY FOR BABY."

FORTHOSE OF YOU WHO HAVE NOT BEEN INDOCTRINATED INTO THE ALMIGHTY CAUSE ESPOUSED BY THE NATION, ESSENTIALLY THEIR CAUSE IS FOR THE LIBERATION OF YOUTH. AS OUTLINED IN THEIR "THIRTEEN-POINT-PROGRAM TO DESTROY AMERICA," THE N.O.U. IS A SOUNDTRACK TO REVOLUTION. THE ULYSSEAN ANTI-PARENT CULTURE SOUND ATTEMPTS TO TRANSFORM EVERYDAY LIFE: BY FIGHTING THE DEATH- LIKE GRIP OF SLEEP, BY SUBTLE INFILTRATION AND CONSERVATIVE DRESS, BY VANQUISHING THE SELLING POWER OF NOSTALGICS, AND IN ALL WAYS BY LIVING BOLDLY AND WALKING IN THE SHINING PATH OF RIGHTEOUSNESS.

THE SOUND IS NUCLEAR, TRAVERSING BEYOND THE CONFINES OF TUNEFULNESS AND COMPREHENSION. ULYSSES SEEKS TO RELENTLESSLY ASSAULT THE CONVENTIONS AND LATENT IDEOLOGIES BEING SHOWN DOWN YOUTHFUL THROATS LIKE A FOUL TASTING ELIXIR. IT IS BEYOND HARDCORE, BEYOND WAKING CONSCIOUSNESS IT IS WARFARE ON THE DECADENCE OF THE CAPITALIST YOUTH CULTURE MARKET.

IN BREAKING WITH THE TRADITIONS OF MASS PRODUCTION AND THE MIDDLE AGED BARRAGE OF A NEVER-WAS PAST" THE ULYSSEAN JIHAD EMITS A SOUND DESIGNED TO ERASE "RETRO" FROM YOUR CONSCIOUSNESS. ULYSSES SAYS, "WE ARRIVE AT THE END OF MUSIC AND PROCLAIM THAT SOUND CAN NO LONGER BE ANYTHING BUT NUCLEAR, DESTRUCTIVE."

EITHER PERISH WITH THE DECADENT REGIME OR JOIN THE BOLD AND FOOLISH LAMBS WHO GLEEFULLY CHANT "ULYSSES, ULYSSES, LITTLE FLOWER, BELOVED BY ALL THE YOUTH."



GREEN



KRONER



CANTY



GAMBOA



SVENONIUS

FOR The RECORD

nathan borchelt

You hop into the borrowed car and try to figure out which of the keys will start the engine, then you are off into the night, eyeing the clock set into the radio hoping you will make it there in time.

Road signs and billboards flutter past, forgotten. Decreasing mileage to Charlottesville tells you that you are on the right track. Should only be a few minutes late.

Then there you are, lost somewhere in the Corner near UVa. You park the car illegally and hop out, hunting for a phone.

It is your sister, giving instructions to her dorm and hurry up because they don't want to be late.

In the car again with your sister sitting shotgun, a band on the radio, growling about being unsung. You listen to her directions, trying to ignore the laughter from the back seat, a response to some joke. There is nervous excitement in the air.

You leave your wallet in the car. Almost lost it at a show and will never take it to one again. The club is crowded, but not packed. Only cost ten bucks.

At twenty after ten the opening band starts, and finishes. A total of three songs, all the while trying to be more of a band than they actually are.

The stage is set for the true show. It does not come for an hour.

You are on the floor with some friends who came from William and Mary to catch the show. Only one of you has seen them in costume. Nervous chatter as the lights dim and a voice echoes in the darkness.

"Ladies and Gentlemen, Gwar, Scumdogs of the Universe, will not be performing..." The rest is drowned out by the screaming crowd as two art freaks take the stage in exaggerated costumes. The empty music fills the air, the figures on stage dance and mimic. The audience lets their fingers fly, all knowing it is a joke. But just when you think that maybe it isn't a joke, what you have been waiting for happens.

Gwar takes the stage.

CONTINUED on THE next PAGE...

FOR THE RECORD

* CONTINUED...

Oderous, the lead singer and murderer, attacks the taller one on stage, beating him to a bloody pulp. You and the rest of the pit scream in expectant joy. If you thought about it all, it might scare you, but you don't want to think about it.

Their music, a hard fast, scumrock style, fills the club as the band jumps around in costume. The crowd surges forward, a sea trying to spill onto the stage.

Songs ring in your head. "The Road Behind," "Horror of Yig," "Salamimizer." The pit is a frenzy of bodies and limbs, covered to their toes in the red stage blood and the yellow of imitation [the editor here interrupts the narrative to note that she is not going to print the word that goes here because she thinks some people might object to it, namely the administration -- should they ever get a hold of this and she is sorry. Figure it out, kids!] Oderous's large cloth phallus did not ejaculate during "Rock and Roll Never Felt So Good" as it was supposed to, but it exploded later in the set, catching you in the face as you rode the crowd.

You stand on the edge of the pit, pushing the others if they come tonear you, watching the show on stage. Techno Destructno breaks free from Gwar enslavement and attempts to regain power over the Scumdogs, the Gwar slut displays her fire-playing prowess, Gor Gor, a mutant twenty foot crackhead dinosaur takes the stage and attacks Gwar, but is beaten down by Oderous and his seven foot two hander during the song named after the creature.

The last set is in full swing. A version of "Slaughteram," a game show hosted by Gwar's manager Sneezy P. Martini. All of the presidential candidates are killed for the crowd on stage, their blood sprayed into the pit. You are on the crowd when the Pope comes out and is beheaded.

They end with "Sick of You," leaving you and the rest of the crowd screaming for more.

The lights come up. You all look like extras from a George Ramero film, bloody, tired, and satisfied, with in for some more of the insanity that made you drive an hour in the first place.

Gwar Discography:

Hell-o

Scumdogs of the Universe

America Must Be Destroyed

NEW RELEASES

COMPILED FROM ROCKPOOL

BLISS : *PORK N' COCKIN* : SELF RISING
HAINSAW KITTENS : "HIGH IN HIGH SCHOOL" : MAMMOTH
THE DILLARDS : TAKE ME ALONG FOR THE RIDE : VANGUARD
GOD'S FAVORITE BAND : IN THROUGH THE OUTHOUSE : TWIN TONE
LORDS OF ACID : "I MUST INCREASE MY BUST" : CAROLINE
LOW POP SUICIDE : "THE DISENGAGEMENT EP" : WORLD DOMINATION
MILK : MAKING THE MOST / MINIMAL HEARING : BIG MONEY
MILK : TANTRUM : LINK
JFTB : STRAIGHT UP WATTS : BIG BEAT
PARIS : "THE DAYS OF OLD" : SCARFACE
POWER DRILL : LIVE - YOU LIKE IT : POWER DRILL
SKY CRIES MARY : EXIT AT THE AXIS : WORLD DOMINATION
SUGAR : A GOOD IDEA : RYKO DISC
BEL BIV DEVOE : BEL BIV DEVOE : MCA
ERASURE : POP'S FIRST 20 HITS : REPRIS/SIRE/MUTE
THE FARM : LOVE SEE NO COLOR : REPRIS/SIRE
KENNY G : ONE BREATH : ARTISA
BB KING : KING OF THE BLUES : MCA
PATTI LA BELLE : LIVE : MCA
NEW FAST AUTOMATIC DAFODILS : BONG : RCA
POP WILL EAT ITSELF : THE LOOKS AND THE LIFESTYLE : RCA
SHONEN KNIFE : LET'S KNIFE : AUGUST / CREATION